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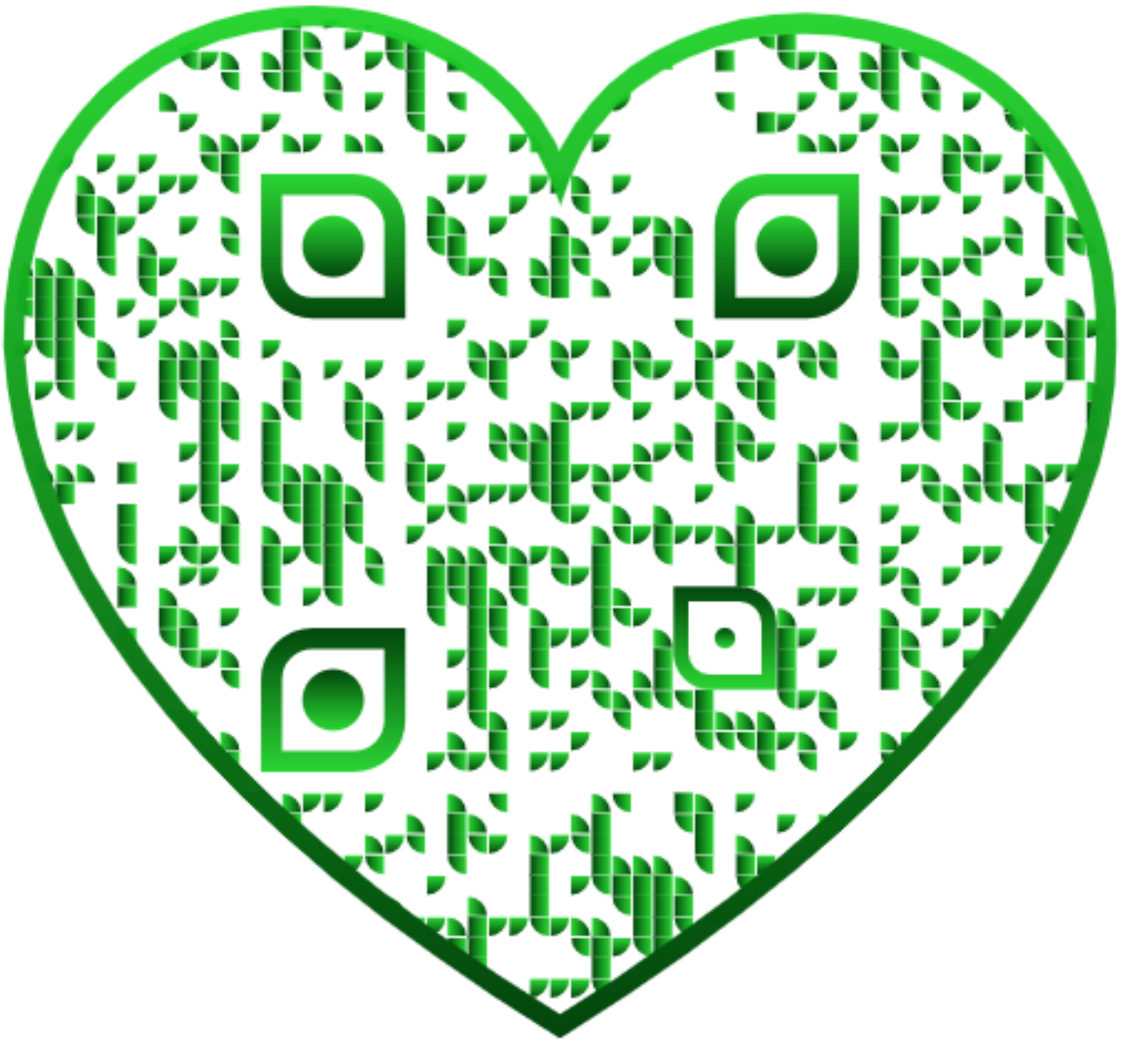

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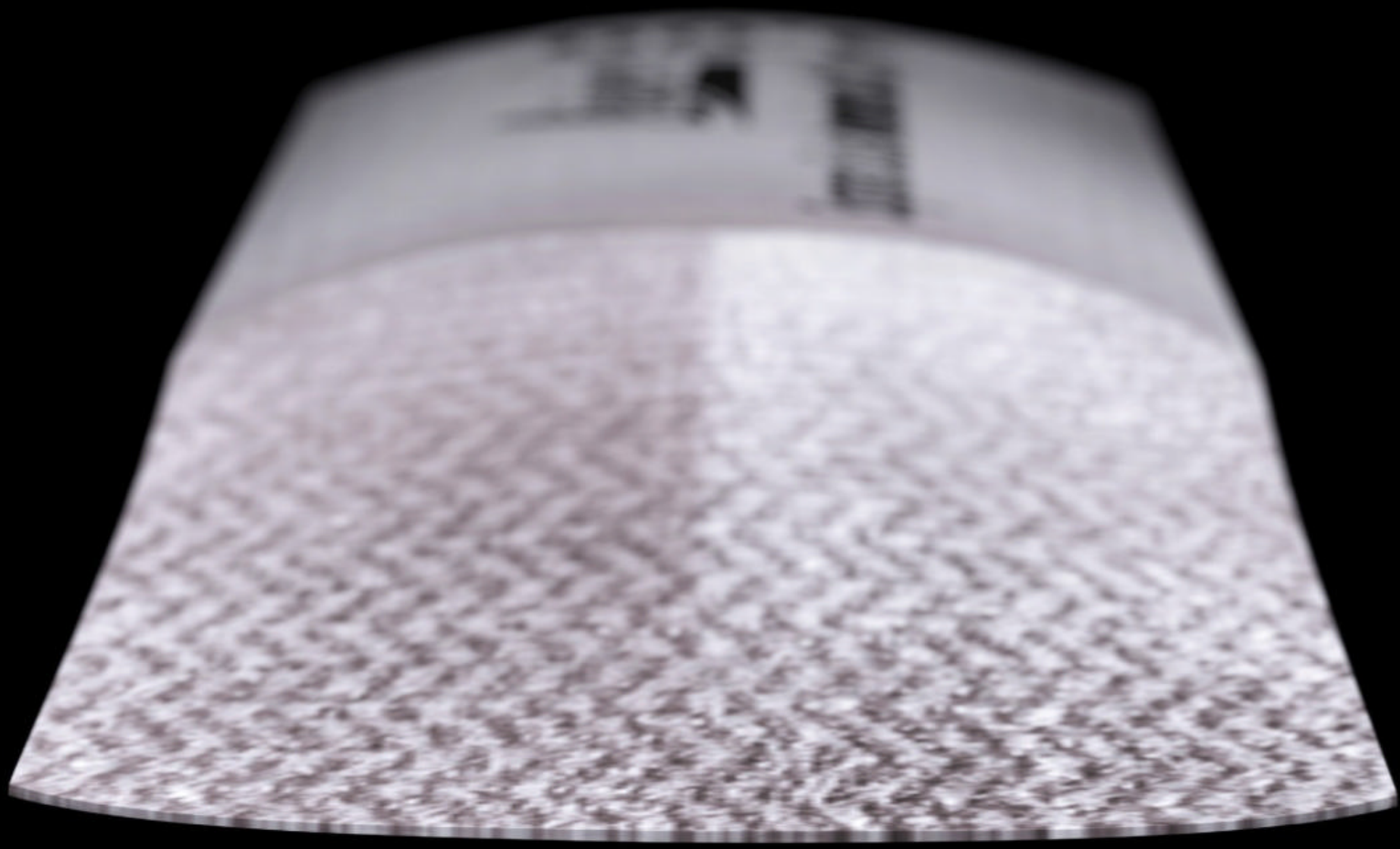

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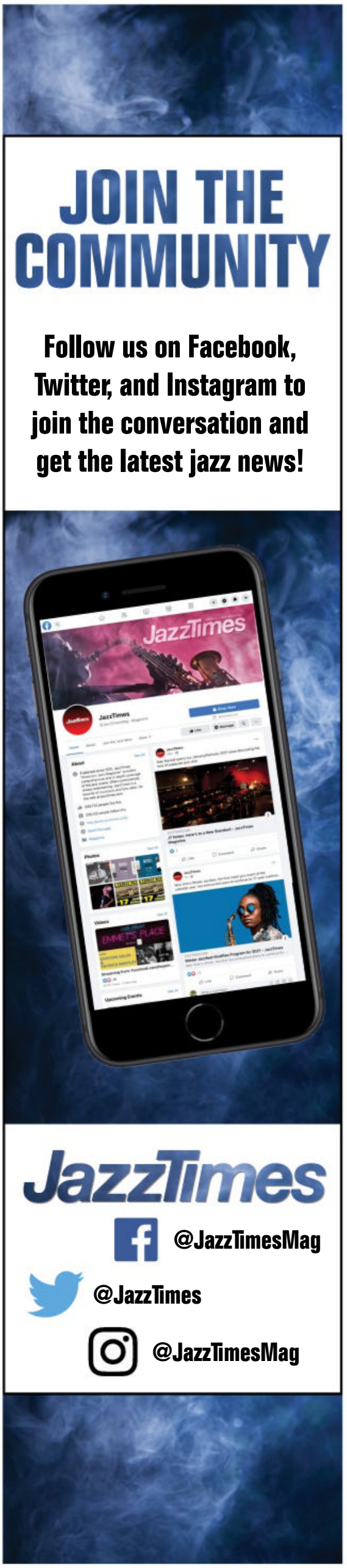

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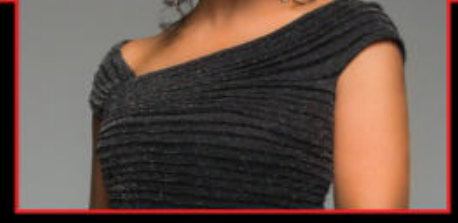

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JFA'S

A Great Night in Harlem Gala

It was a star-studded evening at Harlem's legendary Apollo Theatre back in March for JFA's A Great Night in Harlem Gala.

The Jazz Foundation of America, an incredible organization that serves as a lifeline to so many of our senior soldiers—musicians—in later life, honored legendary songwriters Mike Stoller, Benny Golson, The Titans of Jazz Bass, JFA founder Wendy Oxenhorn and Ramsey Lewis (posthumously).

The annual event featured special hosts legendary actor and humanitarian Danny Glover, journalist Ann Curry, actor Jeffrey Wright and comedian Mario Cantone to help raise funds for JFA's Musicians' Emergency Fund. The fund provides housing assistance, pro bono medical care, disaster relief and emergency financial support, and helps support employment creation opportunities. ***JT***

Pioneering Executive Director and Vice Chairman of the Jazz Foundation of America (JFA) Wendy Oxenhorn

Fashion icon Donna Karan with best friend Carla Rae Prober

American legend Danny Glover

Pianist Danny Mixon

Bassist Buster Williams

Singer and songwriter Diunna Greenleaf

'ROUND-BOUT

JFA Executive Director & Vice Chairman Wendy Oxenhorn with guest (unknown)

Revered gospel singer Essie Mae Brooks

Bassist Cecil McBee

Artist Jim Watt and photographer Danny Clinch

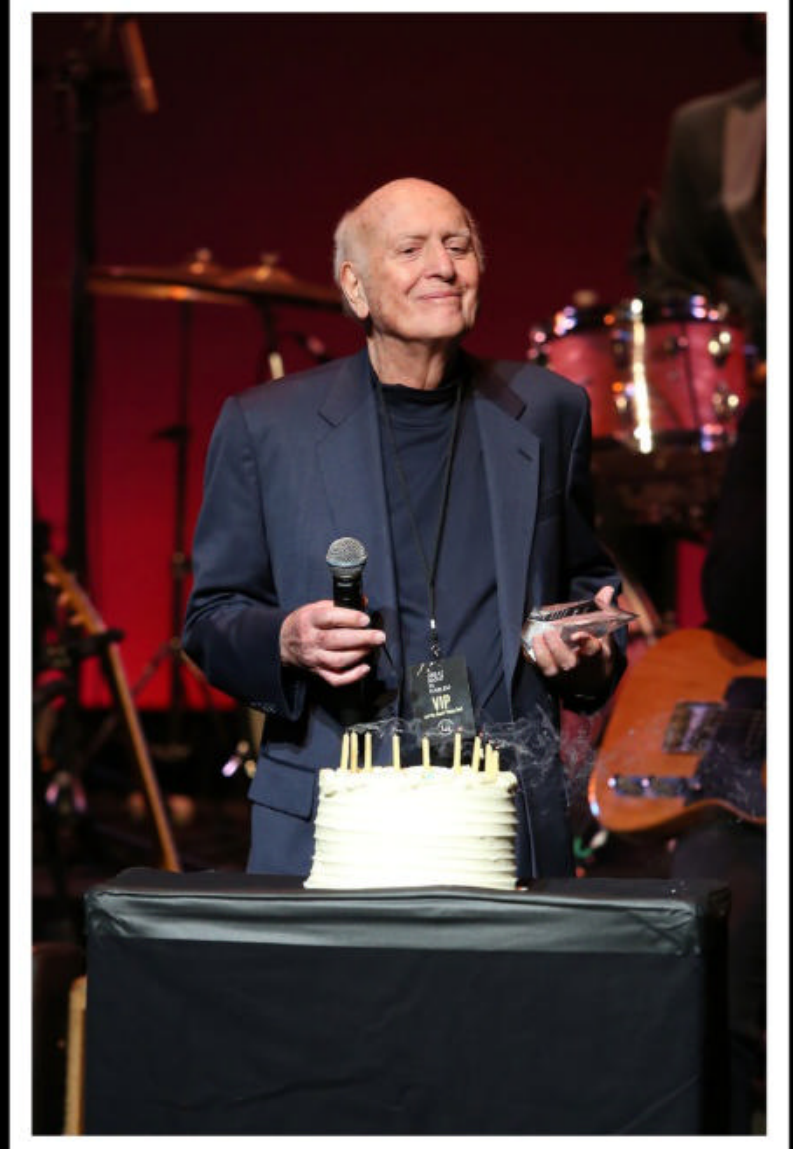
Comedian Mario Cantone

Pianist Matthew Whitaker

Emmy Award-winning journalist Ann Curry

Brilliant soul singer Bettye LaVette

'ROUND-BOUT



Legendary songwriter Mike Stoller of the Grammy Award-winning duo Leiber and Stoller

Bassist Reggie Workman

Songwriter and producer Mike Stoller

"Ghost Busters" composer and guitarist Ray Parker Jr.

Jamaican jazz pianist Monty Alexander

Famous blues artist Robert Cray

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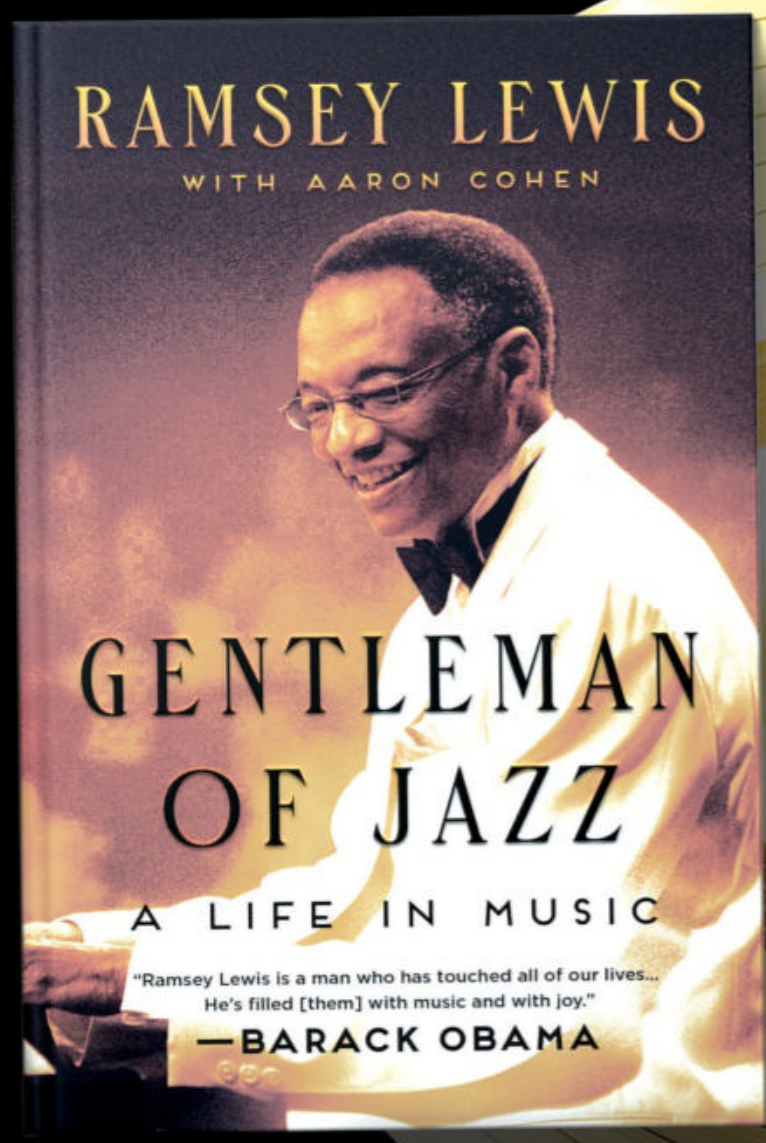

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'ROUND-BOUT

Bassist Rufus Reid

The event's musical director Steve Jordan from the John Mayer Trio

Blues champion Taj Mahal

The Titans of Jazz Bass—Buster Williams, Paul West, Reggie Workman, Rufus Reid and Cecil McBee

Pianist/vocalist Davell Crawford

Former Late Show with David Letterman bassist Will Lee

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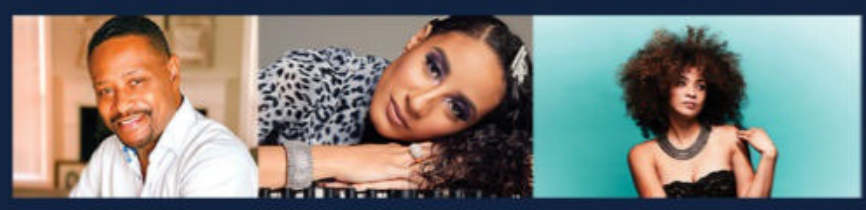

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Stories From the Road

Akua Allrich

Detour To Perform

I was on my way to perform at Nnenna Freelon's beautiful venue, North Star Church of the Arts, in Durham, North Carolina. My husband drove me to the airport to rendezvous with my band. We were on time and happy, when we were alerted that the flights were canceled due to severe winter storms. Nothing was available until the next day. What a blow! I immediately wanted to go home and cry, but my mama and daddy taught me better than that. We parked at the airport, and my husband worked on renting a car while I dealt with the ticket counter. My performance was that evening, so a next-day flight was out of the question. Thanks to my awesome husband and my fabulous band, in an hour, I was driving us to Durham through a winter storm. The entire time I was second-guessing myself and ALL things career-related. But the ride was healing; contemplative, with great band bonding moments. Through snow and rain, we drove to Durham. Eventually, the sun came out, as though there was no storm. We arrived safely at the venue and I got to hug the great Nnenna Freelon. The show was magnificent! The day was tough because of the canceled flights, but primarily because it was also the day of my beloved uncle's funeral. This was the most emotional detour to an amazing gig. I credit my family and the sweetness of my ancestors for a safe and successful journey. ***JT***

BACKGROUND: SHUTTERSTOCK

Desiree Roots

A typical day in my life ... being a performer would be the last element. My day typically starts with the most important role, that of being a wife and mom! A mom to both human and four-legged children. In our family we have two teenagers, three cats and two dogs. When my feet hit the floor in the morning, typically around 6:45-7:15 a.m., the animals sense that I'm up, and it's game time. Rub the dogs, let them out to relieve themselves, pet and feed the cats, let the dogs back in and then I get to fix some coffee. Now, it's time to wake my daughter for school. I then drop her off at the high school, followed by making my way to my office. I have been the Artistic Director of Community for Virginia Repertory Theatre since October 2022. I spend many days either working with school, education or outreach programs within our community. I'm also appearing on television morning shows or radio broadcasts helping to promote productions in our season. Virginia Rep is celebrating its 70th Anniversary Season this year; that's a lot of seasons to discuss and celebrate. After a long week of working for the theatre company I love for the community I love, I then teach voice and piano lessons. Mostly in the evenings on a Tuesday or Wednesday and maybe a few Saturdays. Oh, let's throw in a few workshops to discuss program planning and budgeting for a non-profit. Maybe attend a few board meetings once or twice a month. Is there time for a concert here or there ... SURE! Piece of cake! ***JT***

TV/FILM

One of the directions we are embracing in a major way here at *JazzTimes* are jazz-centric television and film releases. Inspired by the mission of the New York Jazz Film Festival (NYJFF), the robust development and promotion of these works are a must in the 21st century. As we roll out *JazzTimes* television this fall, we will be on the hunt for scripted, reality television projects, as well as engaging films and docs. Here are two picks from NYJFF.

TRIO-TRIO: A MUSIC DOCUMENTARY
(Norway)

New York Jazz Film Festival 2016 Official Selection. The film was the director's bachelor thesis in Norway documenting the process and challenges of finding musicians who are complete strangers to form a trio to produce an album of the music that they created. Director: Liew Ceng Teng.

PARIS BLUES IN HARLEM
(United States)

New York Jazz Film Festival 2019 Best Narrative Short. A desperate woman attempts to save her grandfather's insolvent Harlem jazz nightclub. She only has a few hours to convince her stubborn elder to accept a realtor's briefcase with mounds of cash in exchange for his nightclub. But as time runs out, he struggles to let go. With only a few seconds left, she is faced with a choice between legacy and money. Directed by Nadhege Ptah.

(Read more about the NYJFF: "First Annual New York Jazz Film Festival Coming This November," JazzTimes, April 25, 2019.)

A DIAMOND IN THE RUFF?

"Little Feet Take Giant Steps," a film written and directed by Zachary C. Cunningham, Paris Films, Detroit, MI.

This production sums up anything we could possibly say regarding the beauty and necessity of future Black generations not only embracing the story of jazz, but doing it in a way from top to bottom, that furthers every aspect of opportunity for Black film makers, technical personnel, writers, actors, and musicians! It is so important, in fact, that we have decided to present their media kit for your enjoyment, and hope that many of you will support their amazing journey while they shore up funding as they are already in production! ***JT***

TV/FILM

LITTLE FEET TAKE GIANT STEPS

STORY SYNOPSIS

Laken "Lake" Mosely, a 38-year-old jazz musician from Detroit, sits in the green room of a jazz club. He scats and hums to himself while readying for a performance. He is interrupted by his manager Ivan, who tells him that it is almost time to perform. Lake ingests an unidentified pill prior to leaving the room. Lake goes on stage and performs marvelously. After the show, Ivan introduces Lake to a well-known jazz musician, Amiri Robinson, who also happens to be one of Lake's childhood heroes.

Amiri inquires about hiring Lake as a songwriter for his band. Before leaving, Ivan urges Lake to write a new song for Amiri, as this could be his big break. As Lake is leaving the club, he sees a homeless man playing his saxophone on the street corner.

Lake returns home and is happily greeted by his 12-year-old daughter, Janice, whom he affectionately calls "Squeaks." He is also greeted by his 35-year-old brother, Phil, who watches Squeaks whenever Lake has a show. Phil and Lake discuss the show and the possibility of Lake writing for Amiri. After Phil leaves, Lake joins Squeaks in her bedroom. She shows him that she has discovered DJing and says that she wants to start. The next morning, Lake struggles to write any new material and takes more pills to ease his stress.

Later, Lake meets a young woman named Jasmine while teaching music to students at his local community center. They exchange information and she comes to the club that night to watch him perform. Amiri invites Lake to a rehearsal and gives Lake the opportunity to try out for his band. After almost bombing, Lake improvises and impresses Amiri, who adds him to the band right on the spot.

Lake invites Jasmine to go to a music supply store with him to buy Squeaks some DJ turntables. Back home, Lake searches for his pills but cannot find them. Over time, Lake continues to stress about this song and becomes more irritable and confrontational due to early withdrawal symptoms. Lake performs with Amiri's band at the club in front of a packed crowd. Unfortunately, Lake has a severe panic attack and runs off stage.

Back home, Lake accuses Phil of stealing his pills, which Phil denies. Lake attacks Phil, causing them to inadvertently break Squeaks' DJ equipment. Lake attempts to apologize to Squeaks, but she rebuffs him. Phil tells Lake to get some air and that he will take care of her. Lake goes to Jasmine's house and tells her about his disorder and pill dependency. Lake returns home the next morning. He apologizes to Phil and Squeaks. Lake begins to tell Squeaks about his pill issues, but she tells him that she already knew and that she was the one who threw away his pills. Lake promises to do better. Phil fixes Squeaks' DJ equipment, and the three have a fun jam session in the front room of the house. Later, Lake visits Ivan at the club and apologizes for ruining everything. He then tells Ivan that he's taking some time away to focus on himself and getting better. Ivan tells Lake that he knew this was coming and is happy for him.

Lake exits the club and goes to drive off in his car. However, he looks over and sees the street player still playing his saxophone on the street corner. Lake joins the man and plays alongside him.

DON SNIPES
(attached)
as Laken "Lake" Mosley

Lake is a brilliant jazz musician on the cusp of getting his big break after taking a hiatus due to personal issues. Although confident, he possesses a humble spirit that is complemented by his trademark wit and sarcasm. He loves his daughter more than anything in the world and struggles with insecurity about providing for her. Although a brilliant performer, he suffers from panic disorder and a resulting prescription pill dependency.

HENRI FRANKLIN
(attached)
as Ivan Barkley

Lake's best friend and longtime manager. He prefers business to art and pushes Lake every step he can in order to break into the industry. He believes that Lake is the best jazz musician in the world.

KIZZMETT PRINGLE
(attached)
as Jasmine Miller

Jasmine is a local fine artist whom Lake meets at the local community center where he teaches. She used her art and newfound interest in yoga as coping mechanisms as she navigates through her own spiritual awakening.

ZANI JONES MBAYISE
(attached)
as Janice "Squeaks" Mosley

Squeaks is Lake's young daughter. She loves her father more than anything

ANTOINE JACKSON
(attached)
as Phil Mosley

Phil is Lake's younger brother. Spent time in prison during his early 20s for a minor drug

BRIAN MARABLE
(attached)
as Amiri Robinson

Amiri is a legendary musician and band leader who Lake looks up to. As a staple within

the jazz community, he flips Lake's world upside down when he asks Lake to write new music for his band. Amiri is a straight shooter, unflinching in his directness and will accept nothing but the best from his band's members.

GROVER MCCANTS
(attached)
as Charlie aka "Street Player"

Charlie is a "retired" musician who plays his saxophone on the street outside of the club where Lake plays. He takes a liking to Lake and gives him bite-sized bits of advice, usually at the perfect times.

DEBORAH LANE SPENCER
(attached)
as Tanya Proctor

Tanya is Lake's ex-wife and Squeaks' mother. She is one of Lake's best friends and they work together as co-parents. A successful corporate executive, her presence triggers deep insecurities in Lake and his ability to provide.

JEREMY BROCKMAN
Cinematographer

Jeremy Brockman is an Emmy Award-Winning cinematographer from Detroit. His passion for cinematography comes from his belief that powerful imagery can be a driving factor for change in society. Being a versatile cinematographer, Jeremy has lensed a number of productions in dramatic narrative, documentary and branded content.

In 2018, Jeremy was awarded a NATAS Michigan Regional EMMY Award for Education/Schools Category for the documentary short, "Lyricist Society" and a second NATAS Michigan Regional EMMY Award nomination for the documentary short, "Matrix Boxing."

He is currently serving as Director of Photography for a feature-length documentary about Detroit jazz legend Marcus Belgrave.

SELECTED CREDITS:
- LITTLE CHURCH (2019)
- INTROSPECTIVE (2014)
- WHITE HOT: THE RISE & FALL OF ABERCROMBIE & FITCH (Netflix),
- THE CON (ABC Television)
- AMERICAN EXPERIENCE: THE VOICE OF FREEDOM (PBS)
- THROUGH THE FLAK: WAR STORIES OF THE TUSKEGEE AIRMEN

RAFAEL LEAFAR
Original Music

Rafael Leafar is a rare multi-instrumentalist who can combine great passion, intellectual discipline and a spiritual fire that is evocative of great artistic creativity.

He has established himself as a remarkable composer and musician not defined by any one particular genre or style.

Over the years, since 2009, major recording and performances with: Reggie Workman, Robert Hurst, Marcus Belgrave, Luis Resto, Vincent Chandler, Jeff Tain Watts, Marion Hayden, Sterling Toles, Detroit Jazz Festival Band, Kamau Kenyatta and Video7. Rafael was also a 2020 Kresge Art Fellow for music. Most recently, he collaborated with legendary DJ Jeff Mills on an album titled "The Override Switch."

PARIS JONES
Producer

Jones, a New York City native, has over 20 years' experience in the entertainment industry. He was inspired to produce his own projects after seeing a lack of authenticity on screens worldwide. Since then, this award-winning actor/producer and CEO of Paris Films has created numerous films, television shows, commercials and documentaries. He just wrapped his latest feature film suspense thriller, "Among The Ashes," starring Denise Richards.

ZACHARY CUNNINGHAM
Director

Zachary Cunningham is an award-winning director, writer and producer from Detroit, Michigan. Early in his filmmaking journey, his immense passion for poetry and culture pushed him to create jazz-infused art films. From this experimentation, Zachary wrote, directed and produced his first two short films, "The Crack" and "Regret(s)" in 2014. He would go on to win the "Best Emerging Filmmaker" Award at the Trinity International Film Festival in 2017 for short film "You Better Run." His short film "Little Church" was screened at over 15 festivals around the world and won the best short film at the Denton Black Film Festival. His short film "Right On" won the audience award at the Trinity International Film Festival and was also screened at the FREEP Film Festival.

Most recently, Zachary completed his debut feature film "In A Sentimental Mood," which won the Festival Choice Award at the Detroit Black Film Festival. In 2022, he was included in Michigan Chronicle's Top 40 Under 40 Honoree list.

SELECTED CREDITS:
- IN A SENTIMENTAL MOOD, 2022
- RIGHT ON, 2019
- LITTLE CHURCH, 2018
- YOU BETTER RUN, 2017

DIRECTOR'S STATEMENT
One of my goals as a filmmaker has always been

IN A SENTIMENTAL MOOD, 2022

to add something new to cinema, specifically Black cinema. "Little Feet Take Giant Steps" gives me the opportunity to do just that. At the heart of "Little Feet" is the story of a man who tries to overcome his personal struggles so that he can provide for his daughter while navigating a creative career. This is something that I directly relate to, and I know many others do as well.

Jazz is one of the backbones of American culture. So much of our style, modern music and aesthetic derives from jazz and its heroes. "Little Feet" serves as an homage to the artform and those who continue to create within it. My hometown, Detroit, is one of the important landmarks of jazz music, and this film allows us to give viewers a window into the lives of people from my iconic city.

As a new father myself, I am blessed to have the opportunity to tell a story that both is personal to me and has the ability to resonate with society at large.

Cinema has given artists like myself the agency to tell our stories in a way that allows us to control the narrative distributed into the mainstream. And for that, I am grateful. ***JT***

RIGHT ON, 2019

LITTLE CHURCH, 2018

YOU BETTER RUN, 2017

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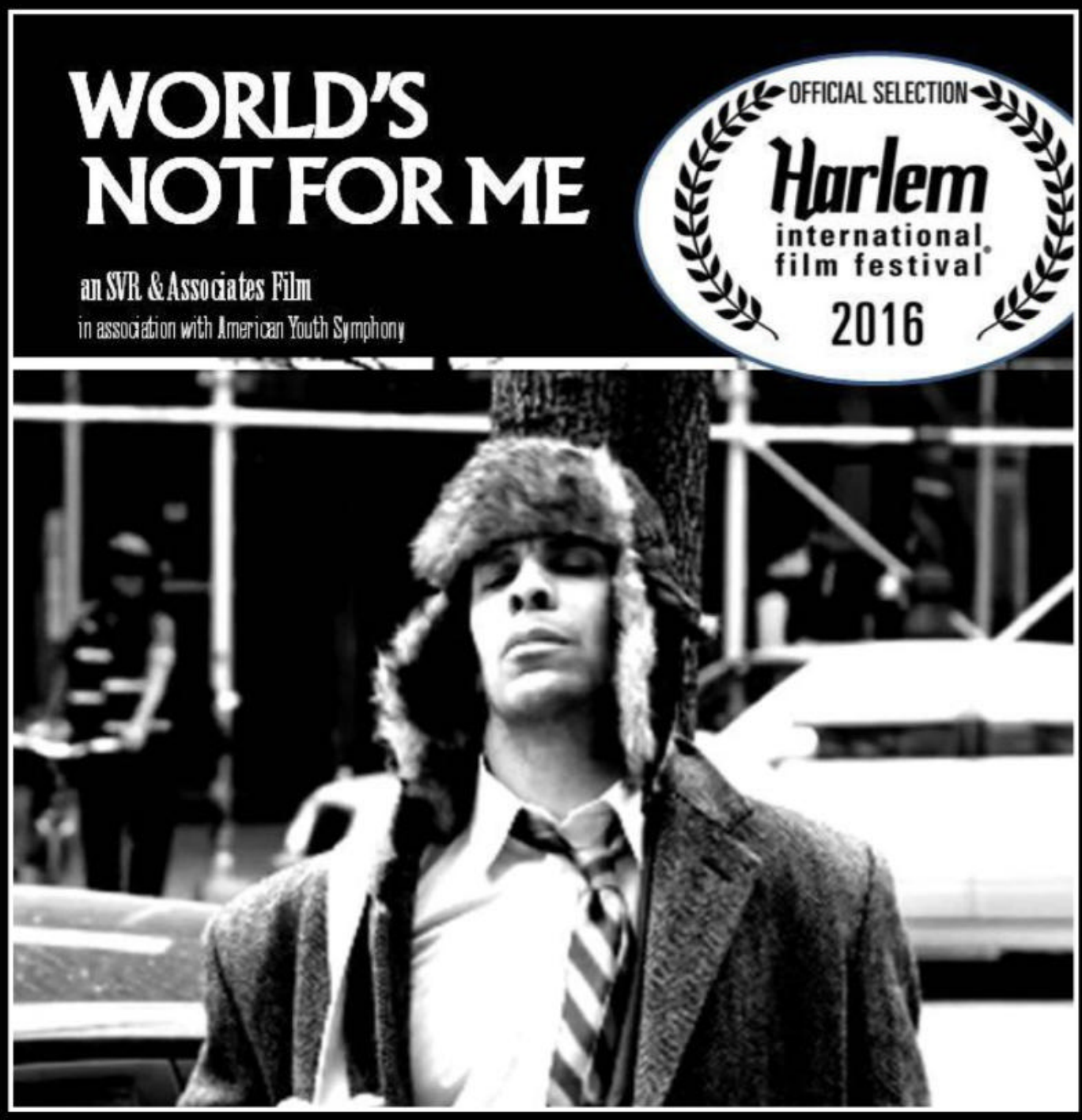

World's Not For Me (UNITED STATES)

The BeBop Channel New York Jazz Film Festival Landmark Film for 2016. A jazz musician wakes up from a near 30 year coma to find a world he once knew is gone on every level - musically, culturally and economically. Featuring the music of then 17 year old trombonist and Art Blakey alum Gregory Charles Royal from the 1979 release *Dream Come True* with Geri Allen. Stars sons Marist and Tanner Maret. Directed by Henry Joseph. 2016.

CLUBS AROUND THE GLOBE

A monthly spotlight on the trials, tribulations and successes of small jazz clubs around the world!

B SHARPS, TALLAHASSEE: OUR LITTLE ENGINE THAT COULD

By Dr. Gerri Seay

SHUTTERSTOCK

Well, it's hard to believe in a lot of ways and not too hard to believe in others. But since this pandemic started, we've had to close down our club, **B Sharps**, because we're so small that we just couldn't crowd people in and feel comfortable about it. We've just kind of had not too many shows, though we've had a few livestreams. But this particular article is about owning a small jazz club and what that means to not just the owners, but to the musicians and communities that the club serves.

I've always wanted a jazz club, and by being married to jazz musician **Clarence Seay**, I've traveled to a lot of different clubs all around the country, and then some internationally. The one thing I found that the really nice and memorable clubs had in common had to do with how they treated the musicians, how they treated their customers, how they created a welcoming community. It wasn't all about money, but it was more about the music. And I wanted to have a club like that, particularly in this town.

Here in Tallahassee, after moving here around '87 and having been used to going to jazz clubs coming out of Richmond, Virginia, in their heyday, there weren't any clubs here that were strictly dedicated to jazz or straight-ahead jazz. I went to one club, and it was noisy, and people were drinking and laughing and having a good time, but there was music up front. And when I turned my attention to the music, toward the end of one of the songs, I saw a gentleman was playing. This particular gentleman was a local guy; people seemed to know him. He was blind, and when he finished a song, people started stuffing dollar bills in his shirt collar, and it just made me sick to my stomach. He was good natured about it, I guess. I mean, I don't know his story, but he was very popular here in town.

When I saw those folks just laughing and joking and talking and sticking money in his shirt, it just felt as if I were at a circus or something, and this man was doing tricks for these people. I had to leave. It was quite upsetting to me. I knew at that point I wanted to open my own club. As I said, I'd always wanted it, but I never really had the fire in my belly for it. But on that night, I knew I had changed, and that I was going to open my own club. So, I just started looking around for space and looking around the town. I'd been here almost four years before I really started this project. I was looking all around, and I noticed that there were some places down in the traditional Black neighborhood, and there were some buildings down there were for sale. I knew the guy who owned one of those, and I talked to him about it, and he only wanted $30 grand for the building, which I thought was pretty reasonable.

I did purchase it and found out then that it was on the National Register of Historic Places. And of course, that's my second most favorite thing—historic preservation. I began the process of seeing if I could get this building restored, because let me tell you, when he opened the door so I could look inside, oh my! The building had been an American Legion post at that time, and it was the Black post for this area. I walked inside, and it was hot as hell outside, but this room was so cool, and it was quiet even though the street had a lot of traffic—it was just real quiet. I made sounds and some noises just to see how it sounded. And my God, the acoustics were breathtaking.

There wasn't anything in the building at that time, just a completely wooden building, and I felt that if I had to name it, it was as if I were inside a violin. It was just so resonant and sweet and warm. And I thought, "I've found the right place." I bought the building that day and began the process of trying to figure out how to restore it. That was 2004. We finished restoration in 2008. It was a beautiful space once we were finished. Gorgeous—just beautiful, and the wood was lovely. We also opened up in 2008.

OPENING UP: THE BEGINNING

We had quite a few shows at the beginning; this is the learning curve part. We had folks in that we knew; our friends would come down and play. One memorable night, **Wallace Roney** and his group had come through and he was in the middle of this incredible set. All of a sudden, all the lights went out, and thank God, the emergency lights came on. At that time, we had a police officer there who found out that not too far from us, a small plane had crashed onto a major thoroughfare about eight blocks away and knocked out all the power. No one was hurt, and I was so thankful, because I thought maybe I'd forgotten to pay the electric bill. You know how it is when you're used to that kind of

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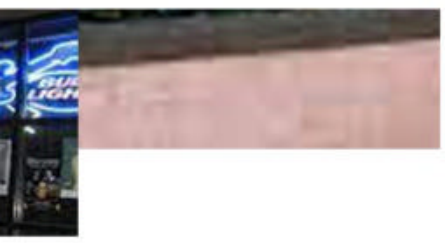

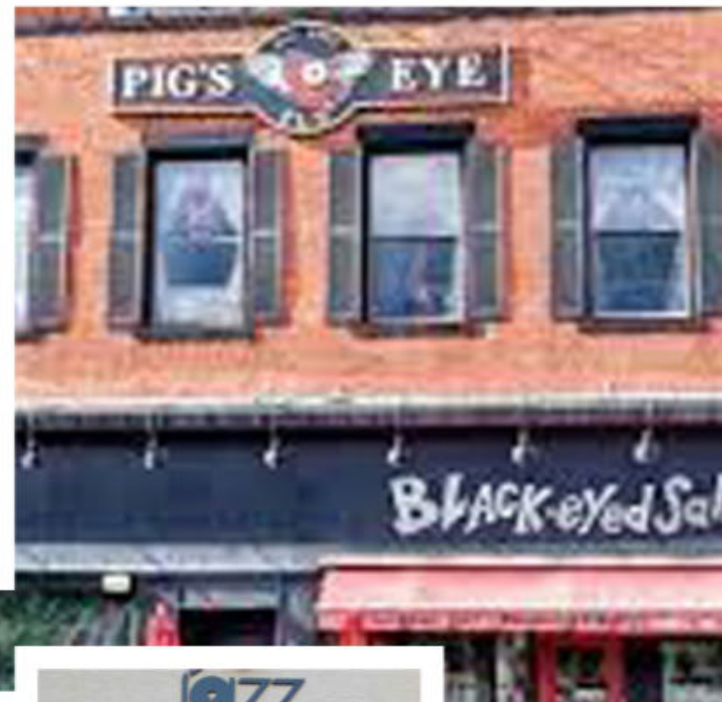
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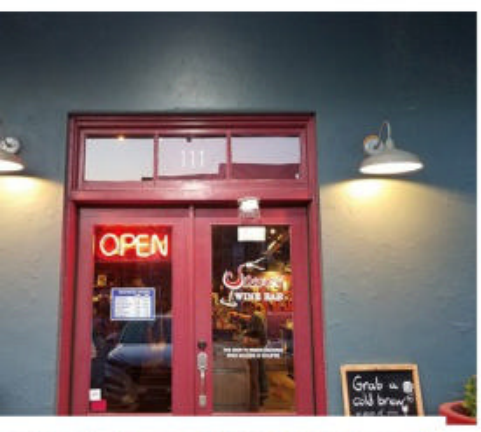
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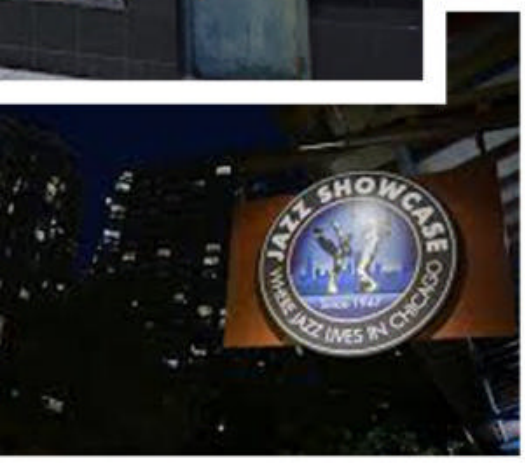
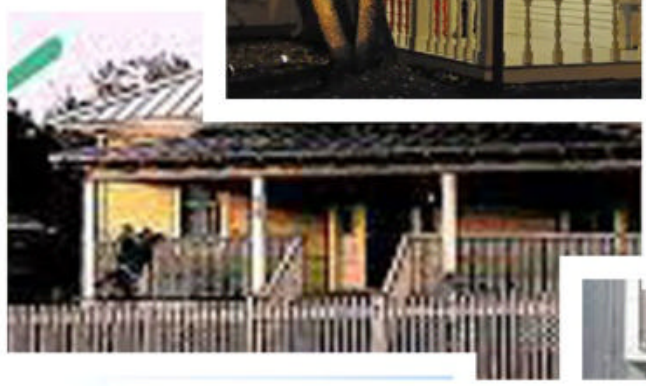

JAZZ SHOWCASE
WHERE JAZZ LIVES IN CHICAGO



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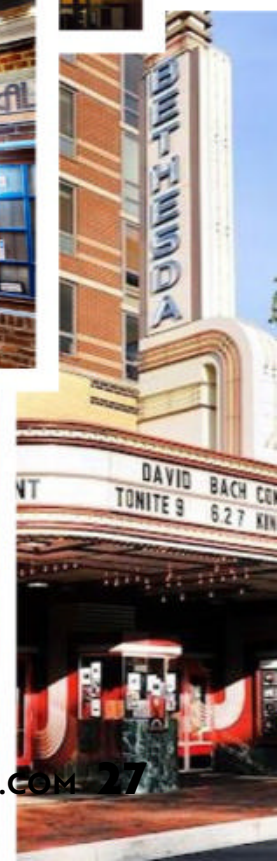
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DAVID
TONITE 9

ONE WAY

Green Mill
COCKTAIL
Lounge

trauma, so I thought we didn't pay the electric bill! But the funniest thing was, even though those lights went out, Wallace and his group never stopped playing, and the people in the audience never moved. They looked around, saw the lights were out and went right back to paying attention to what the band was doing. It was just a most incredible moment ever. Once we got ourselves together, Wallace finished up the night, and the police officer helped everybody get to their cars and get home safely. Because, of course, all the streetlights and everything were dark out. We only had our emergency lights and some candles. That was an early-on kind of thing.

We tried very hard to copy the New York and D.C. traditional jazz clubs where you charge for each set and you have a minimum for purchasing. That never took off. So after about eight months of trying that particular way of doing things, I switched to raising the cover charge to include that minimum, to advertise a little differently and to have one set. Since people were not willing to pay for two, then I simply had one set divided in half for the most part. Most of the time, that worked out great.

We also had a whole audience of students because we're right next to Florida A&M University and Florida State University (FSU). I wanted to mention that Florida State University's Jazz Studies in the Department of Music has been more than supportive. You know, for the first 10 years, they loaned us a baby grand. Their students, who were in the piano technology department, would tune it for us at a student price. It made all the

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difference in the world, and they never, in any way, shape or form, stopped that support. It was wonderful. In fact, we had just bought our own piano right before the pandemic hit. A little bit before that, we had an opportunity to buy one, and being able to do so was a whole different level of gratitude.

One thing I learned when those kids and their teacher would come through to service that Steinway was how a piano like that came apart. I had never seen it come apart like that before, and my, it was just fascinating. It came out in components almost; you have the keyboard and then the other components come out. They took their time. They seemed to relish the opportunity to get in there and tune a piano that was oft used, and it was just so cool to watch them.

Piano Technology is a two-year graduate program at Florida State, and we got to meet a lot of students who went on to work at wonderful jobs all around the world. One woman came from Taiwan and she'd ride her bike everywhere, and she had a lot of stuff on it; she said it wasn't heavy though. For the most part, every one of those tuners could play piano. It was quite extraordinary to see different ones come through. A really wonderful experience for me as well as I hope it was for the students. I hope they're all doing well.

JAZZ CLUB OWNERSHIP

So what is it gonna take for anybody who wants to own a jazz club? First of all, you have to actually love the music more than anything. I was raised on jazz. My brothers, who are 10

years older, played their records all the time. My middle brother was a musician, and of course, we went to all of his concerts and whatnot. When he went to college and my oldest brother went to the Navy, they left all their records behind. I was only 11 or 12, and those were the records I grew up with. Those are what I played on the record player, because I hadn't gotten to the point where I was buying my own records. So I listened to their **Lambert, Hendricks** and **Ross**, **Count Basie**—whatever they had in house. Jazz is what I grew up with.

In the meantime, what I found when I left Richmond was that I just missed the music so much. It just wasn't here in Tallahassee. I figured, well, why don't I just go head on and make it happen? For the first few years, it was difficult finding our niche, finding our place in

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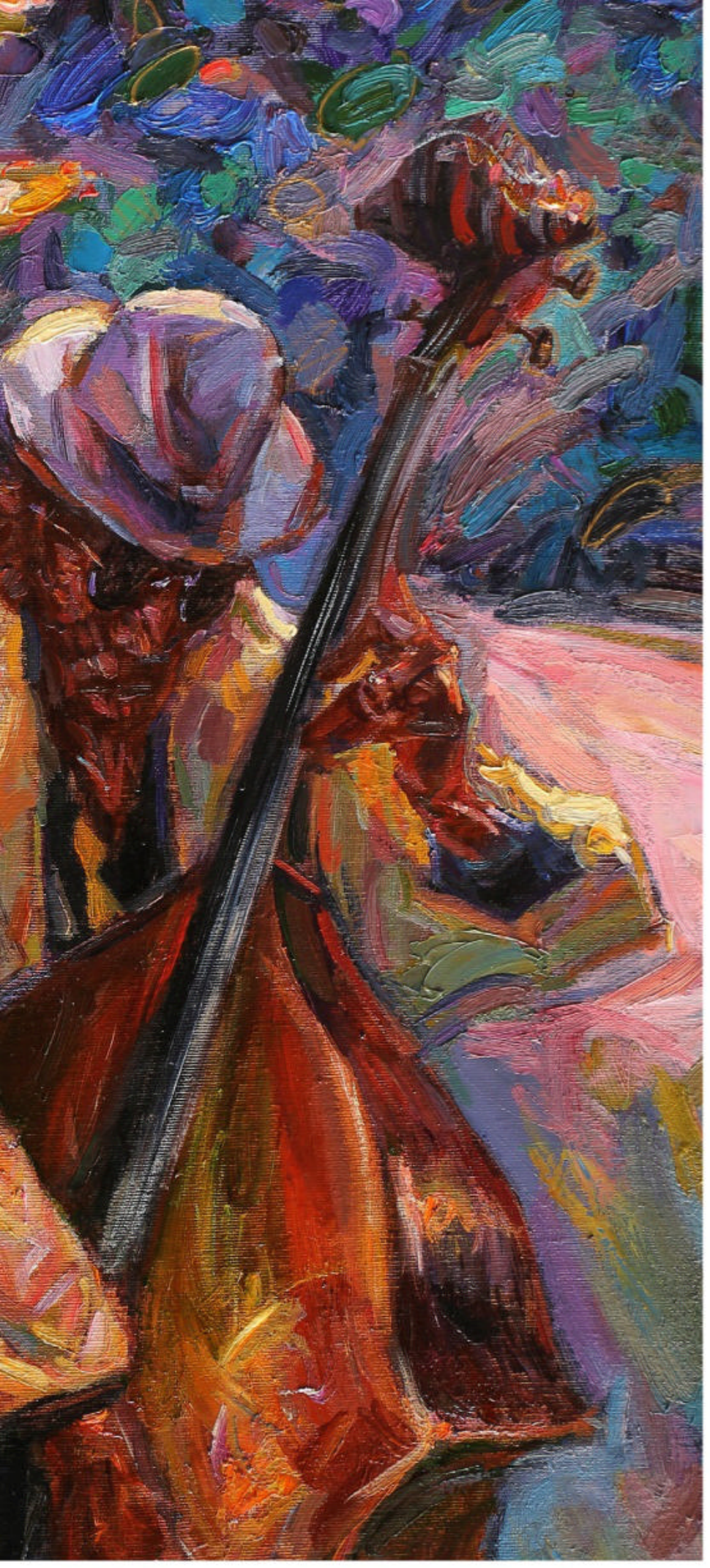

that niche and finding out what model worked for us. We had some incredible shows, not only the professionals who came through, but we had so many incredible student performances. I mean, you can't believe how talented these kids were, and to hear them grow in their music. They came in, really, as pre-freshmen, because they had to audition. A lot of times, after the auditions were over, they'd come over to the club because the faculty would come and play. Of course, we also had performers like **Scotty Barnhart, Rodney Jordan, Leon Anderson, Bill Peterson, David Detweiler, Kevin Jones, Marcus Roberts** and **Longineu Parsons.**

Oft times, their guests would come to B Sharps, too. We had quite a few people who came to give workshops, and afterward, they'd come and play at the club for the community. We've been very fortunate about the kinds of artists we had, and we were so thankful that we had a room where they could play without being disturbed.

About our building, I noticed that when I looked at other clubs, many places would rent their space. One of the saving graces of what we'd been doing is that we purchased our own building. It was only a $30,000 situation, and though we spent way more than that on the restoration, that was one thing we didn't have to worry about — people wanting more money for the rent. We own it, and it gives us way more control over what happens in it. So the other thing about choosing a space and owning that space is to make sure it matches the population you're serving. A lot of folks go out and get these 200 seats, but can you fill the room everytime? I know that I couldn't fill that size room, not just yet, not in this city and not with the kind of jazz that I could afford. We needed to clear a certain amount of money in order to make enough to pay the musicians and any help that we had. Our 50 seats have been just the right size for this population.

We started out as a for-profit business, and that lasted six or seven years. With a for-profit business, there are only certain things you can do. You can sell beer and wine pretty easily. But when it comes to hard liquor, you're going to have some choices to make. In Florida, you need to have 2,400 sq. ft., and you must serve a certain amount of food, so that kind of license wouldn't have made sense for us. We didn't have that kind of space, and we didn't have that number of clients. So we ended up with different kinds of licenses that lent themselves to our particular niche. After about six or seven years, we went on to a nonprofit status. Now, we don't have much overhead in licenses. We don't have to pay sales tax and we have members, and that's a whole different liquor license situation. We're eligible for grants, and

that's been very helpful, particularly during the pandemic. So I suggest to anybody, even if you have a for-profit, to get yourself a nonprofit arm so you can qualify for the other kinds of things that are happening out there.

UNFORGETTABLE GUESTS

We've been particularly fortunate about the artists we were able to bring in—like Wallace. **Lou Donaldson** has also been here. What a great night that was. We've also had **René Marie** and her trio—if you haven't heard her, you're missing an incredible talent. When she came the last time, I asked her to sing, "Turn The Page." It was the last song of the night, and she was probably finished, but she did sing it. And my God, the room went completely quiet. You could hear the room breathing. It's almost as if we were inside of a lung that was expanding and contracting. It was the most amazing thing, that moment! It

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gives me chills thinking about it. Whenever I get really frustrated with everything, I go back to that one night. Six or seven minutes worth of music that really was transformational. It's just the most amazing memory.

We had **Dr. John** come through. Clarence had played with **Sara Marrow**, and she was coming down to play, and Dr. John asked if he could come with her. "Wait, what?" I asked alarmingly. "I don't have enough money for Dr. John."

He said he'd do a benefit, which was okay, so Dr. John came through! We had people come here from South Carolina and North Carolina. The sets were $50 apiece, and they stayed the whole night and had dinner. (Back in those days, I had a restaurant license.) That, too, was an incredible night. He was such a nice man. Just pleasant. It was so, so wonderful.

We've had some other nights that were also quite extraordinary. As I mentioned, sometimes

there are big names that came to town, and with the help of various musicians, particularly **Scotty Barnhart**, we were able to have after-hangs. After the concert was over, generally around 9 or 10:00 p.m., that's when we opened, and we brought the talent to the club. That was another incredible experience, because we couldn't get there fast enough to open. I always sold the tickets ahead of time — everything's ahead of time. I didn't take much money at the door. By the time I got there to open the door, there was a line. People were waiting to come in. And they may have missed the concert, but they didn't want to miss the after-hang.

One of the most incredible evenings was when **Mr. Freddy Cole** came through and came to the after-hang. It just so happened that **Marcus Roberts** was in town. He was also on the faculty at FSU, and he started playing. Then, Mr. Cole got up, and they performed at least 20 minutes. Once again, people were just spellbound. It was just so, so incredible. We enjoyed it so much. Freddy Cole and Marcus Roberts! And it was just magical to hear them.

BUILDING A COMMUNITY

These are the perks of owning a club, running a club, having it accessible to the community and to trying to make sure that you're adding value to your niche. I do have to say that we're in a community that's authentically the place where jazz occurred. Here in Tallahassee's little town, Frenchtown is about two or three blocks from the governor's mansion, but it's the poor zip code in the state. It dawned on me then that well, we'll get a lot of people in for various programs. But the people in the community were not coming. I found that they don't have $25-$50 for one ticket, because unfortunately, most of them make $25,000 or less for a family of four. They don't have that kind of money. We decided to try to do something a little different. Since we own the property, own the land, we applied for a grant for African American History and Culture, and we actually got it. We're going to do maintenance on our Historic Registry house. After 20 years, it needs a little work on ramps and steps. But the main drive here is new construction for what I'm calling the **Frenchtown Youth Orchestra**.

The Frenchtown Youth Orchestra was going to reach out into this 32304 zip code and bring the children in who are the future of jazz. They're out there. They're in this community, and I know they're there. And we're going give them some music lessons and get them prepared to be on their way. We're looking forward to it. But in order to do this, we have to be able to sustain it. That's one thing about a nonprofit. We can't keep asking people for money. So what we've done is put in the Red Bird Cafe. The Red Bird was very popular back in the day; that's where all the African Americans came to play. And of course, that was the first thing they tore down when they started gentrification. But the beautiful part about this grant is that it wants you to try to figure out a way to put back the soul and spirit of the things that had been torn down. And so we thought that was a wonderful match to have the Red Bird Cafe attached to the Frenchtown Youth Orchestra. Those buildings will be finished by the end of this summer, I'm hoping, and we can open up again. We'll hire some student-teachers and musicians to help us, and we can get some caterers around town who are interested in holding down a cafe.

And so that's kind of a full-circle programing thing, because once we get our kids learning how to play, then they can put some concerts together, and we can invite the community to come and listen. We have one building structured to open up, and the students will be able to move part of the orchestra out into the courtyard. We're looking forward to parents, grandparents, aunts, uncles and cousins to come out and listen to the children play. It'll be free, and it'll bring the kind of music and the kind of spirit back into this community that it had before gentrification became a thing.

We're hoping that the jazz club itself will have come full circle then. When we bought this building, we found the original deed from a group of Black women, the [Woman's] Working Band. The group was attached to one of the local churches, but it was also a part of a larger club movement in the 1920s. It was an organization all across the country, and women were out there doing things that the community needed. This particular organization built the building in 1921 and made it an old folks' home. During the

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Depression, these same women allowed the WPA to use it as a daycare center. It stayed that way until after World War II, when the women donated the building to the African American Vets for their American Legion Sneed Franklin Post 205, until we purchased it in 2004. By that time, the gentlemen had become elderly and left most of their memorabilia in the building. We're going to be giving that to the State Library. Quite a collection of memorabilia, notes, photographs, flags. They even left their lectern, which looks hand built.

There was also a clause in the deed that said whoever owned this building in the future had to make sure that they took care of the community and did things that the community needed at the time of their ownership. And so we feel that the Frenchtown Youth Orchestra is our way of keeping our word to this original deed.

Finally, we're called "B Sharps." When I was struggling for the name of the club, Clarence said, "Just call it 'B Sharps.'"

"Yes!"

The original corporate name was "B Sharps: It's hip to know." We had to shorten it. But for those of you who know, a "B sharp" is a "C."

We've enjoyed our club. It's a part of who we are. It's a part of our passion. It's the hardest work I've ever done, but it yields the most incredible responses, not just the music, but what it does for the people. And if this pandemic has shown us anything at all, it's that we've missed the music terribly. ***JT***

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DR. JEFF'S OPUS

Musings About Mental Health & the Arts
from "America's Psychologist," Dr. Jeff Gardere

Now's the Time, Jazz for Social Justice!

JAZZ MUSIC HAS BEEN ACCEPTED as the world's and America's greatest art form. This music and some of its great artists are known for innovation, complexity, improvisation and synchronicity. And why not? Jazz music includes a form of mathematics, rhythmic patterns, harmonics and improvisation where musicians must learn to play and create together, each in their own voice, perspective and feeling. But often, the result is a dynamic ensemble of diversity, melded into a unique and complementary sound. In other words, it is the ideal of what the world should be—cooperation and expressions from unique, different and equal voices working as a harmonious body, resulting in a beautiful and democratic creation. Beauty, enjoyment and power, for the musicians and the audience. This music can convey the thoughts and emotions of the artist, which in turn can educate and influence the mood or perspective of the listener. A prime example being **Louis Armstrong** singing "What a Wonderful World," which brings many to tears of joy.

But jazz music can also convey the frustration and anger of the artist's experience in the world, often as a person of color, woman or another minority living in an unjust, hateful and/or prejudiced world. Thus, returning to **Louis Armstrong,** performing "(What Did I Do to Be So) Black and Blue" is considered by many to be a commentary on the sadness, frustration and pain of living in a racist society.

There are many other jazz giants who have used their fame, platform and music to address the injustices of their day. **Billie Holliday**'s "Strange Fruit," written by **Abel Meeropol**, cried out the horrors of lynchings of Black people. In the "Fables of Faubus" composition, **Charles Mingus** expressed his outrage against Arkansas Governor Orval Faubus who tried to stop school integration by deploying the National Guard. **Nina Simone**'s "Mississippi Goddam," one of her many protest songs, gave us a scathing social commentary on the racially motivated murders of **Emmett Till** and **Medgar Evers**

JazzTimes' in-house shrink and "America's Psychologist," **Dr. Jeff Gardere** is a contributor to *Good Morning America*, FOX network, *Today* show, MSNBC and CNN. A Board-certified psychologist, Dr. Jeff was a longtime friend of the late, great Mickey Bass and is a pretty good crooner!

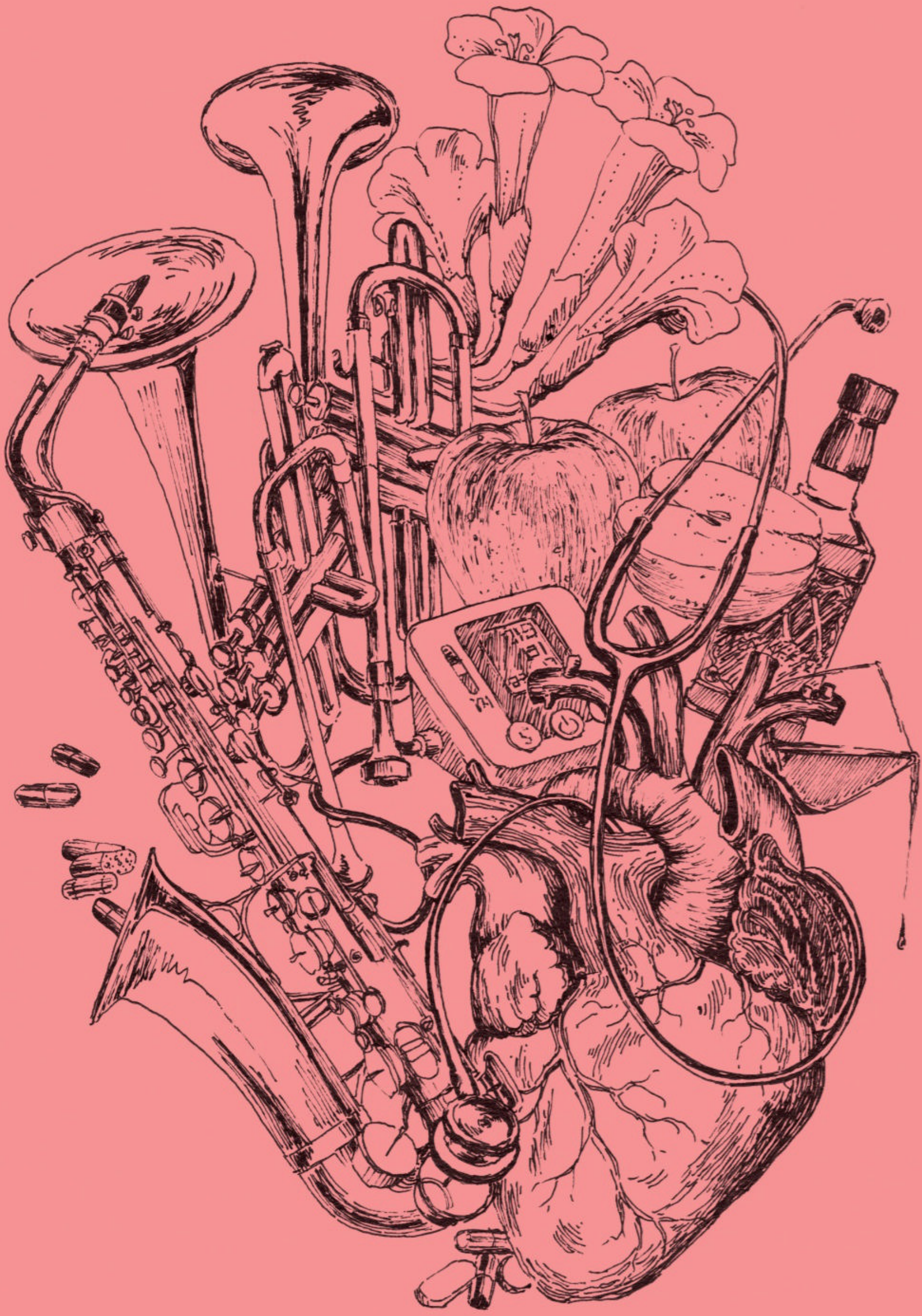
in Mississippi and the 16th Street Baptist Church bombing in Birmingham, Alabama (Tillet, S. Nina Simone's Time Is Now Again. June 19, 2015.). Of course, we cannot understate the significance of Sonny Rollins' album "Freedom Suite," which was a poignant commentary on the civil rights era, and **Archie Shepp**'s watershed album "Attica Blues," based on the Attica prison riot in September of 1971, which resulted in a lethal and tragic confrontation between law enforcement and prisoners. Out of respect and historical significance, it goes without saying, that other jazz giants such as **Miles**, **Dizzy**, **Coltrane** and **Brubeck**, to name just a few, were also known for their social commentary and taking a stand through their music against racism and injustice. We had hoped that America would continue in the positive trajectory of civil rights and justice.

But here we are in 2023, and what is old is new. We are limping through a pandemic, the likes we last experienced 100 years ago. Firearms are now the leading cause of death for youngsters, and conservative politicians are reluctant, if not refusing, to pass sensible gun laws to limit military-style automatic weapons and establish and reinforce background checks, and in fact are loosening existing gun laws. Women's reproductive rights are being limited, if not eliminated, in many states, often with punitive legislation. Gender-affirmative care for trans youth is being outlawed in several states. Textbooks and lessons about Black, Jewish, LGBTQ+ history and/or concerns are being banned from schools. Gerrymandering and making the vote more difficult for people of color are being instituted. To top it off, climate change is drastically changing our weather and topography, causing massive environmental destruction.

Thankfully, many of today's jazz musicians, including **Terrence Blanchard**, **Andra Day**, **Esperanza Spalding** and **Jazzmeia Horn,** once again, to name just a few, have continued the tradition of social activism of jazz music in their compositions and performances. Of course, there's the incredible work of composer, teacher and educator **Wynton Marsalis**. It has not only kept alive the tradition of jazz music, but has also given us social commentary through recordings such as "The Democracy! Suite," which addresses the issues that divide us as a nation.

Given the unprecedented time we are now living in, I look to my favorite music, America's classical music, jazz, to lead the charge for change. "Now is the Time" for our jazz artists to "Rise Up" and entertain, enlighten and inspire that change. Perhaps their music will energize us to come together and fight for equality and social justice for all. In these very challenging times, I pray that very soon, we can do the "Freedom Jazz Dance" together, for "Now is The Time!" ***JT***

BACKGROUND: SHUTTERSTOCK



THE GREAT GENERATION

FIT TO PLAY

Booze, cigarettes and drugs are an enduring part of jazz's mythology, but a new generation of musicians is embracing wellness in an effort to advance the artform

BY JOHN MURPH

"When I started my career," Dee Dee Bridgewater says, "thinking about wellness was not a thing." Don't get the award-winning vocalist wrong; she has long understood the importance of sleeping properly, drinking plenty of water, eating well and not smoking. But the concept of wellness and its ties to mental and emotional health didn't become a conscious part of her life until fairly recently—and when it did, there was a dog involved.

In 2001, Bridgewater's stepfather died. She became so depressed that she struggled to get out of bed; it was a condition that could have derailed her professional life. Bridgewater's mother was also depressed, having lost her husband of 33 years, and she went to a doctor who prescribed her antidepressants. She recommended that her daughter consult a doctor too. Bridgewater recalls never having deep conversations about depression before that episode. She soon began taking antidepressants, as well.

"Once I was able to define what my problem was, I knew that I needed to do something in order to continue working and have a livelihood," Bridgewater says. "I was able to function better. I wasn't necessarily the clearest while being on antidepressants, but I was able to do my music."

Bridgewater took antidepressants for 15 years. While they allowed her to work consistently, one of the downsides, she says, was that they turned her into a "yes person" who struggled to define her boundaries. "That was the period of my life in which I worked like a crazy woman, because I didn't know how to say no," she recalls. "I felt that I had to accept *all* the gigs that were offered to me. So I lived on the road. And consequently, it was to the detriment of the relationship with my son. I wasn't as physically present in his life as I wish I'd been."

Today, the singer is still trying to make amends with her son. She has, however, stopped taking antidepressants. It took her about a year to wean herself off of them. In lieu of medication, her doctor recommended that she get an emotional support dog. She's had two in the past decade. "My physician at that time told me that he could not put any more bandages in the form of medication on my depression," Bridgewater says. "He thought that if I traveled with a dog, it would give me an incentive to get up and get out. It would make me socialize, which is exactly what happened."

LIFE IN SIX DIMENSIONS

Studies have shown that being around dogs can teach us mindfulness and that petting dogs can make us more present, almost like a form of meditation. These two things—mindfulness and meditation—are also keystones of wellness.

JULIA CHILPIS

BACKGROUND: More on the six dimensions of wellness from the National Wellness Institute

Dee Dee Bridgewater

But what exactly *is* wellness? Its definitions are often fluid and highly personal, depending on the individual. The National Wellness Institute defines it, in part, as a "multidimensional and holistic, encompassing lifestyle, mental and spiritual well-being, and the environment." The institute cites six dimensions of wellness: emotional, occupational, physical, social, intellectual and spiritual. The more mindful we are of how those dimensions intertwine, the better equipped we are to balance them and achieve a more fulfilled life.

"If I'm practicing music on a regular basis, I am actively involved with wellness," says drummer and composer Allison Miller, exemplifying the occupational dimension. "A perfect day of wellness for me would be waking up, eating a delicious breakfast, working out, practicing music, reading a book, then writing some music—just delving into my creative spirit because that's where I completely lose myself. I'm not thinking about any of the worries in my life."

Miller says that wellness plays an important role in her career, though she didn't come to embrace it until her late 20s; before that, she exercised regularly but struggled with substance abuse. It was a period in which she felt that she wasn't living up to her full potential. "Since I've dealt with the substance abuse and continue to deal with it, I'm an exponentially more fulfilled and joyous person," she says. "I'm able to have commitments and to follow through on having a band for 10 years, and substantial friendships and relationships in and outside of my music career."

More and more, we hear people talking about the need for better wellness practices in our lives. For sure, wellness has blossomed into a global industry: a $4.2 trillion market, according to the 2018 Global Wellness Economy Monitor. And within that market is a plethora of enterprises that include boutique hotels, spas, real estate, and fitness and nutrition.

But access to a lot of this stuff can be costly, sometimes unaffordable, especially if you're working in the gig economy like many jazz musicians, who may also have to buy their own health insurance. And then there's the challenge of simply making time for self-care amid a busy schedule of practicing, composing, recording, performing, marketing, and sometimes teaching—a constant juggling act that becomes even tougher to maintain on the road. For jazz musicians, the onus of getting well and staying that way is firmly on them.

I SING THE BODY ELECTRIC

Singer/songwriter Lizz Wright keeps herself focused on balancing all these concerns. "I'm mindful of what I engage in before I perform," she explains. "I'm mindful of my intake of social media, which is a very interesting place to lose a lot. It's like being under some kind of influence. You can be on social media and suddenly realize that you've lost all of your energy. In general, I just like to be able to hear myself. Or not even that—I enjoy getting really quiet."

Wright runs, swims and practices yoga regularly to keep her body in shape. She also consistently eats well to enhance her artistry. "It's truly a conversation about energy. I experience music

MARK HIGASHINO

as a physical, anaerobic practice. It takes all of my body to do it," she says, comparing singing to the athleticism of drumming. "You need a certain amount of energy to keep your tone alive and to stay focused mentally [on] what you're doing, but also to be strong enough to let go and be caught up in what you're doing. Even adhering to the structure and melodies of the songs, it takes great energy to do that."

Vibraphonist Warren Wolf incorporated more cardiovascular exercises into his weight-lifting workouts specifically to improve his stamina during performances. He recalls playing with bassist Christian McBride at the Village Vanguard earlier in his career and being nearly out of breath after a blistering solo. "It was because I didn't have any wind underneath me," Wolf explains.

Soon after, his wife—who's also a fitness advocate—suggested he do more cardio exercises because she noticed that he was slightly overweight for his size, and that he exhibited little endurance. "Once I started learning how to breathe correctly as if I'm playing a wind instrument, it helped a lot in terms of control of the instrument," he says.

Tenor saxophonist and composer Jacques Schwarz-Bart also prizes cardio for improving his musicianship. "If I have time for only one exercise, I will do that. I will run on the treadmill or elliptical machine," he says. "I will do anything that's going to help me with my saxophone playing, my core, my shoulders and my arms—anything that will support my body and my breathing."

Audience members can sense if a musician is embracing self-care, according to Wright. "They can hear and feel the quality of your health and state of being by your sound," she argues. "Highly sensitive people can really hear it. For instance, I can't watch *American Idol* because of the levels of anxiety, excitement and trembling that the singers have. It's excruciating for me because I have a very intense degree of empathy. Whatever fuel you are burning off, people feel where you're coming from. It's possible to distract yourself by being unhealthy and not go deep inside the caves of who you are to find something that will surprise you and the audience. That extra thing happens when we are burning good fuel. So every effort that we can make on these different levels to arrive and be ready and open is important."

Singer and composer Theo Bleckmann, another avid practitioner of regular physical exercise that includes weight training and cardiovascular routines, is also fond of the fuel metaphor. "Eating is what you put in your body, as if it's a machine," he says. "A machine works differently depending upon the fuel. Food influences your body on an immediate level and a long-term level."

SLEEPING BEAUTY

A crucial element of physical wellness is proper sleep. The National Sleep Foundation recommends between seven and nine hours of sleep per night for adults between the ages of 26 and 64. Jazz musicians often struggle to get that amount, partly because of the nocturnal nature of their work. There's also the hustle and bustle of touring—early hotel checkouts, constant travel, jet lag, soundchecks and more—which can interfere with regular sleep patterns.

"Some people come up to me and say, 'Wow, your tour looks fun!'" says alto saxophonist and composer Andrew D'Angelo. "I then turn around and say, 'Yeah, but we're also fucking tired.' Being on the road is stressful. There are some fuck-yous going on, and anger going back and forth, because people are tired and all up in each other's shit. And nobody's gotten the nourishment or the time to heal."

When Schwarz-Bart is home, he tries to get between six and eight hours of daily sleep. While on the road, he switches to a vegetarian diet to get better sleep. "The second I hop on that plane, I'm strictly vegetarian because it's the only way to minimize the amount of bacteria in my body and to make sure that my metabolism doesn't have to fight extra hard," he explains. He also maximizes any opportunity he has to sleep, regardless of place or time. "A lot of my music students tell me that they can't sleep on a sofa, chair or a bench. My response is: 'Get used to it,'" he laughs. "If you close your mind to the possibilities of it happening, then it will not happen."

Tenor saxophonist and composer Tobias Meinhart says that lack of sleep affects his whole creative spirit. "My sense of well-being goes down," he avers. "I get depressed and I'm not creative and I can't practice. So I try to get enough sleep even if I come home late. I try not to schedule anything in the morning."

To rest better at home, Meinhart tries not to watch television or drink alcohol before going to bed. Sometimes he tries to induce himself

Jacques Schwarz-Bart gets in some lifting

into lucid dreams in which he can control the narrative. Afterward, he might write down those dreams. "Not that I dream very often about something related to music, but I find that it helps me train my brain and my connections to creativity," he says. "The thing about dreaming is that you don't question anything that's happening. The most creative thing could be happening and it's completely normal. I like to think about that when I compose—doing something that isn't supposed to work in the real world but somehow I make it work."

When Meinhart travels, like Schwarz-Bart, he gets as much sleep as possible on the plane or bus; he refrains from watching movies during travel time and occasionally takes melatonin. "A big life experience for me is having noise-canceling headphones," he adds. "They are incredibly helpful, either for the plane or even riding the subway. I become less anxious on the subway when I wear those headphones."

LATE NIGHTS AND THE HANG

Going soundly to sleep right after an evening performance is easier said than done. Playing music activates the brain and raises the adrenaline. Coming down from that euphoric high can take considerable time. And the lure of the hang, as well as after-hours jam sessions, can keep some musicians awake past their desired sleep schedules.

"Adrenaline and excitement take over to a certain extent, so I can get by with much less sleep when I'm on the road," Bleckmann says. "There's just so much fun and excitement from hanging out with people. But that stuff catches up with me when I come back. Then I need about two or three days of just being off, doing nothing, just to replenish resources within my body."

Bridgewater is more mindful of how she spends her time after performing. She tries to refrain from the hang altogether when she tours. "If I choose to hang somewhere, I have to see someone who is *really* special to me to forfeit sleep," she says. "When I tour, sleep becomes my golden therapy. If I do hang, I don't go to jam sessions because people will want me to sing. I don't sing except during my shows when I'm touring."

The hang and late-night jam sessions, however, have played crucial roles in jazz's evolution. They're where a lot of musicians, venue owners, concert promoters, and record industry folks meet. And jam sessions have long been a proving ground where musicians test their mettle. "You can't get rid of creative jam sessions in the world of jazz," Schwarz-Bart says. "You shouldn't, because this is how this music is passed on from one generation to the next. Jam sessions are one of the most precious and unique transmissions of excellence in jazz music."

COURTESY OF JACQUES SCHWARZ-BART

It's an unfortunate but unavoidable fact that jazz first drew worldwide attention during the era of Prohibition in the United States (declared exactly 100 years ago), an age of moonshine and the speakeasy. Ever since then, nightclubs filled with booze, cigarettes and drugs have been an enduring and sometimes romanticized backdrop for the music. Within that hazy historical narrative also resides the idea that some artists need to suffer or enhance their creativity with dangerous substances.

"Needing to smoke or do harmful things to your body for art's sake is a false notion of what art is," Bleckmann says. "Having to abuse yourself doesn't work in the long run. Some singers don't think their voices are raspy or interesting enough because it supposedly doesn't have color, so they start smoking. Some of my students would tell me, 'Well, Billie Holiday smoked.' I can only say to them, 'You're *not* Billie Holiday! What does that mean? Because someone else abused themselves, you have to do it?' It comes from a place of insecurity, which is a dangerous place."

Berklee College of Music's Health and Wellness department received donations in 2012 from parents of former students who wanted to see programming and outreach around substance abuse. That money paid in part for artists such as bassists Rocco Prestia of Tower of Power and David Ellefson of Megadeth to visit the college and tell their cautionary tales of addiction. Still, Jeff Klug, Associate Dean of Student Health and Wellness at Berklee, notes that according to a recent (unpublished) survey conducted in 2015, the school's students didn't drink or smoke as much as perceived. "I think it's important to separate myth from fact," he says. "We try to balance our efforts to support positive behavior that's already occurring, and to address some of the behaviors and lifestyles that are not so great."

"There's a certain number of students who come here with that mythology about the perception of drug and alcohol usage," says Leah Driscoll, Berklee College of Music's Director of Health and Wellness programs. "I think this particular era of students, with the cost of higher education being so expensive, they're making an investment. So I think there is a better understanding that they need to make the most and best of their time here. And part of that means taking care of themselves."

CONNECTIONS AND DISCONNECTIONS

Another major concern that the Berklee Health and Wellness department tries to tackle is anxiety. Jazz has always been a competitive endeavor; just look at all the readers' and critics' polls ranking instrumentalists, singers and composers. And that sense of competition has been supercharged in recent years by the rise of social media, which can send anyone into a frenzy of constantly comparing oneself to others—and often leaves one feeling that those others always seem to be faring better. "Anxiety is one of the highest-occurring problems on our campus," Klug confirms.

"We're moving in a very self-curated world that needs to be on every social media platform," Bleckmann observes. "I see a lot of singers and instrumentalists be very concerned about their self-image and how they come across. It's very self-centered. When anxieties come up like newcomers getting more attention, you need to see that it's not that important. Newcomers getting more attention is not about you. Just keep doing your thing. And hopefully, you're enjoying it while you're doing it. If not, maybe you need to find something else to occupy your time."

"Mental sustenance is really what separates the professionals from the fair-weather musicians when it comes to longevity in the music," Schwarz-Bart concludes. "You'll face rejection and sometimes humiliation on a regular basis. And it doesn't matter how great you are. This is why you have to get used to not focusing on what's on somebody else's plate, because that person's plate will always look great from where you're standing. You have to concentrate and do whatever it takes to reconnect to your initial love for music. The second you lose track of *why* you are doing this, you will fall into the trap of depression and your sense of well-being will fall apart."

Overdramatic, perhaps? Think back to what Lizz Wright said earlier in this article, about going on social media and finding that she'd suddenly lost all her energy. It's just one more indication that emotional, occupational, physical, social, intellectual, and spiritual wellness *do* go hand in hand. Take care of one and you help the others; take care of them all and you'll be in good shape. ***JT***

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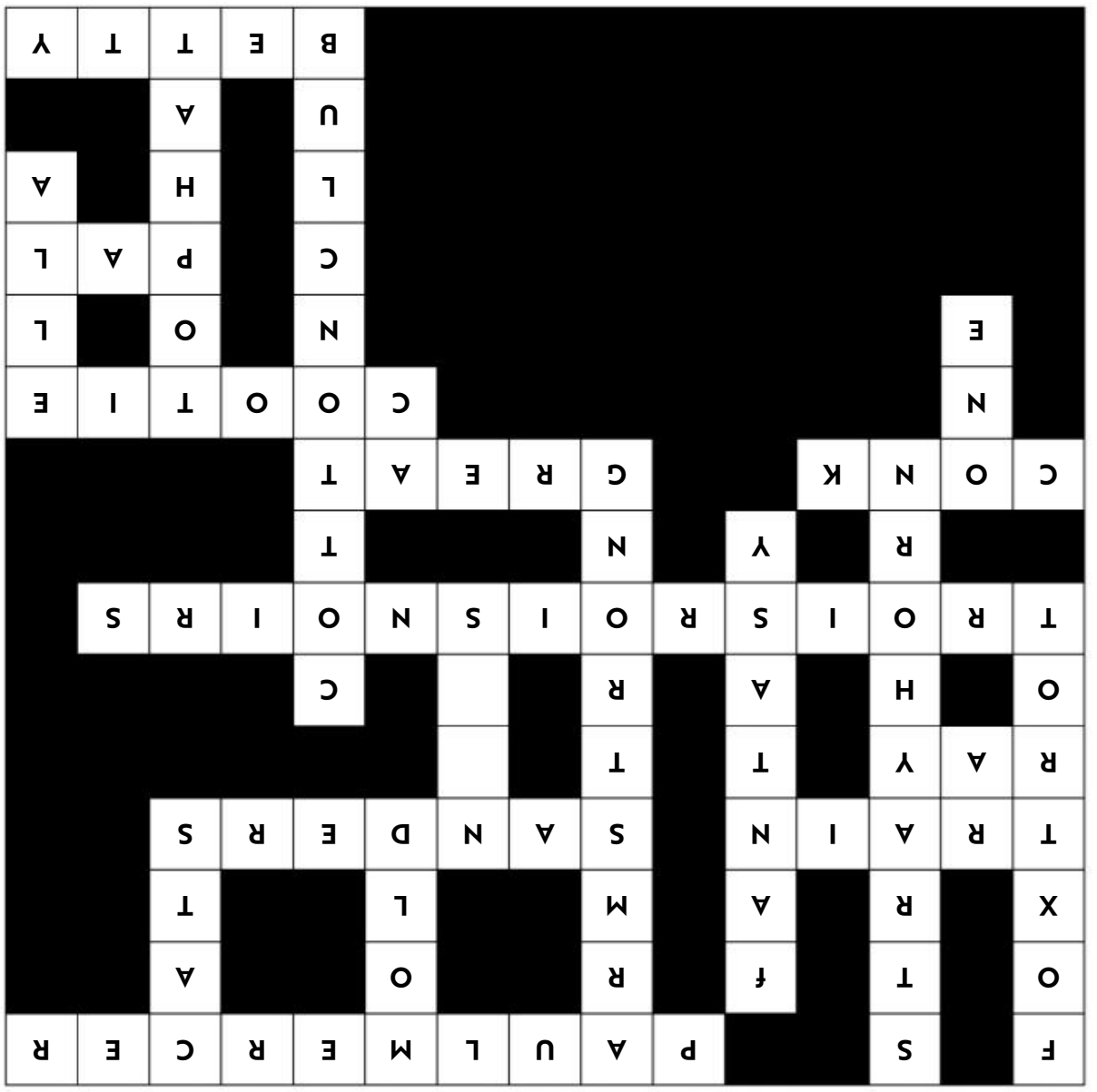

1. Foxtrot
2. Strayhorn
3. PaulMercer
4. Armstrong
5. Mold
6. Cats
7. Fantasy
8. Train
9. Ra
10. Sanders
11. Naps
12. Ray
13. TroisRois-Noirs
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16. One
17. Great
18. AC
19. Cootie
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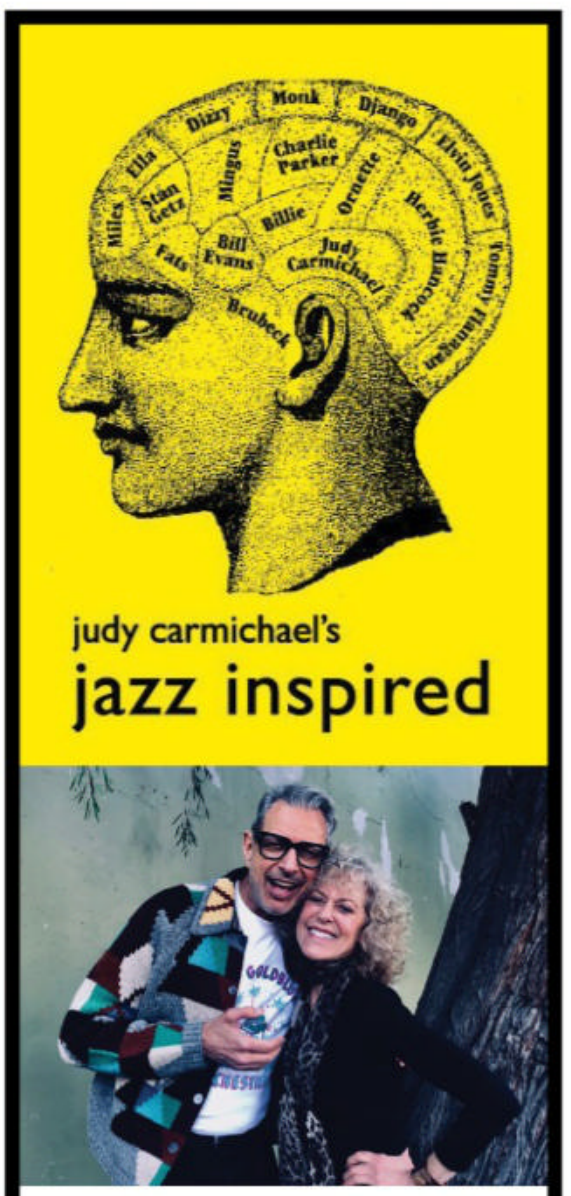

UPCOMING GUESTS

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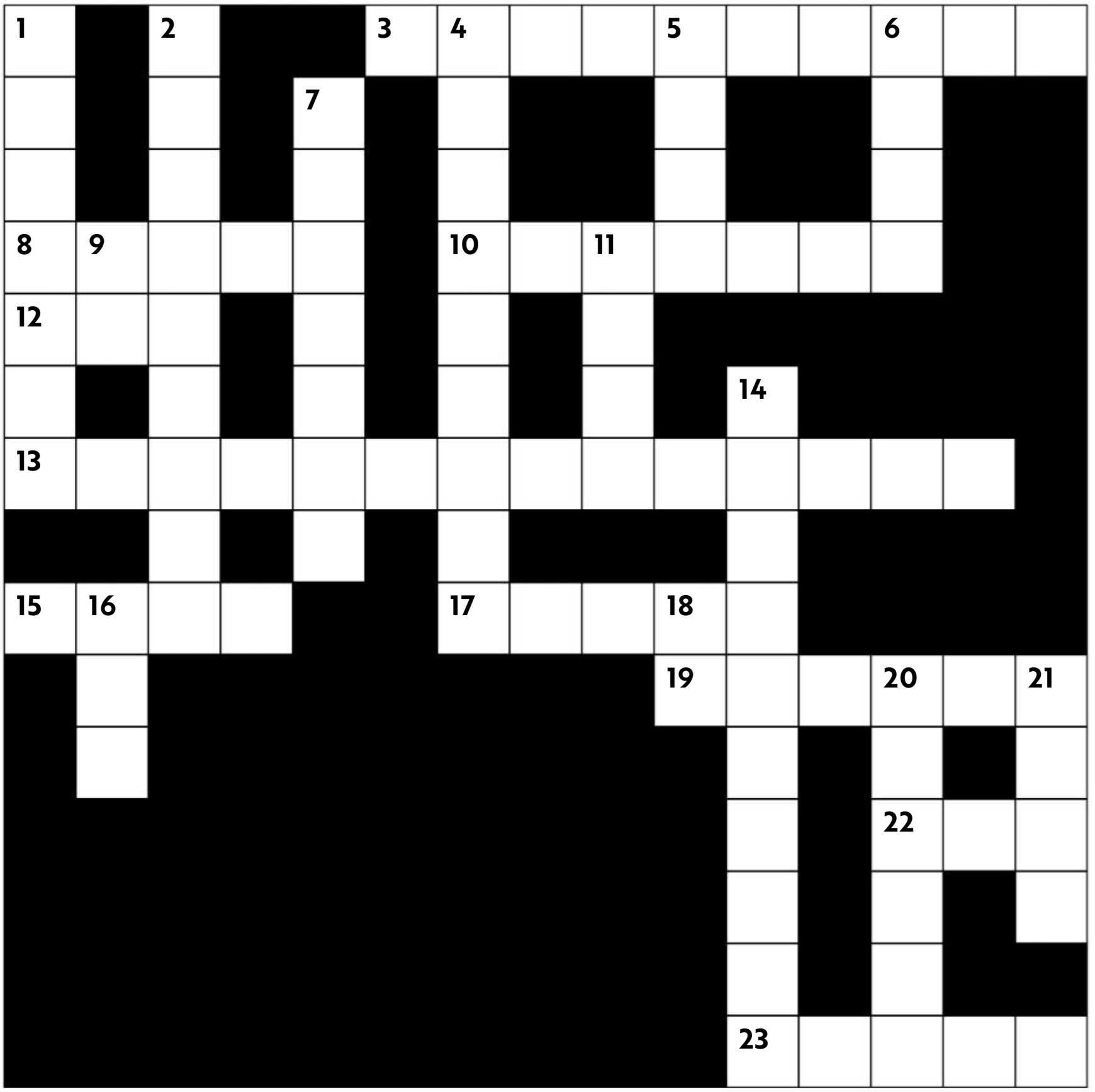
JAZZ CROSSWORD

Duke Ellington



CLUES

1. Duke's music was as sly as a...
2. He was no lost instrument.
3. A grandson in the PM.
4. He spent his teenage years here.
5. Duke broke it when he wrote for his specific band members.
6. A lead trumpet player and some guys perhaps.
7. Black, Brown and Beige and Black and Tan, the thought must have been a...
8. If the M11 is running late, take this.
9. We look to the sun for Duke's inspiration.
10. Truly God's trombonist.
11. A favorite pastime on the road between gigs.
12. A dual threat like none other.
13. Martin, Ellington and Ali could be for sure. (French)
14. Everyone needs a big break, Duke's was the...
15. Fried, dyed, and laid to the side.
16. How many flats lay on Chelsea's Bridge?
17. Though he wasn't in it, the Harlem photo was still...
18. Sophisticated Ladies played there for one. (abbr.)
19. A plunger and his name are very misleading.
20. He donned it with style!
21. She took over for Chick.
22. Lady Day was Prez's for one.
23. She showed us how to get to Harlem on the Big Screen.

See answers on page 47.

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